



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Doctor Judas. A Portrayal of the Opium Habit. By WILLIAM ROSSER COBBE. Chicago, 1895, pp. 320.

This book is dedicated "to my wife, who, innocent, suffered most for my transgressions, and in grateful recollection of her gentleness, forbearance and love throughout the long night of opium slavery," and its motto is, "Opium is the Judas of drugs; it kisses and then betrays." The author writes his book from a pure sense of moral obligation, and has never given a thought to how it would be received. His habit was based on opium cordials given him as a child to quiet his cries by the advice of physicians, and, at the time of writing, he had been eighteen months freed from thralldom to the drug, after nine years of abject slavery. He inherited sensitive weakness, read sombre books as a child, resolved to enter the ministry, at seventeen was a skeptic, but later did chaplain duty in the navy. At the end of his slavery his body was pricked as by ten million needles, his knees smote in agony, every joint was racked with a consuming fire. The most truthful man will lie when in any stage of addiction to the opium habit, he says. Fears of death and suicide impulses were strong. Loquacity, abstraction of memory concerning the most common things, fits of personal excitement when everything seemed possible, spells of dreamy reverie, sounds in the ears, etc., were common. De Quincey is wrong in denying a tendency to increase the drug, that the drug's power declines with use, in ascribing the depression of spirits to "sedentariness" and not to the drug, and in saying that the drug added thirty-five years to his life, and that he decreased his daily dose. In all these respects Mr. Cobbe's experience is contrary to that of De Quincey, whose falsely attractive description of its effects has caused the opium habit in thousands of cases among the best classes. Much, he says, is in short an opium lie. The stages are: cessation of pain, voices clearly uttering distinct sentences, double and distorted vision. Laudnum phantasmagoria, insomnia, semicerebration, horrified and fantastic night dreams, visions of battles and judgment in a crescendo series are described. Just what the good angel in human form was that cured him, we are left in doubt. On the whole the book adds little to either the medical or literary contributions. The language is superlative, the book is rather incoherent and tedious, and whether the work of a genuine victim of the habit or not is likely to be most useful as an appeal to other victims. Even these, however, will chiefly miss the practical details of the cure and its causes.

Bill Pratt, the Saw-buck Philosopher. By I. S. ZELIE and C. PEREZ. Williamstown, 1895, pp. 121.

This strange character, familiar to the students of Williams College for fifty years, was a man of stalwart frame, rather feeble witted, but with a passion for oratory and a sense of oratorical rhythm that were of remarkable psychological interest. His good nature was boundless. For any student he liked, or for any small group, he would stop sawing wood and pour forth a volume of impassioned oratory, which, despite its incoherence, his great physique, and voice, and vigorous action, made impressive, and which would impress any one just far enough away not to hear the words, as the intonations and cadences of a consummate rhetorical climax. His flights were always brief, and generally ended in a sudden drop to bathos, which seemed to gradually develop as his defense against the derisive element in the uproarious applause which followed. One or two illustrations must suffice. The follow-